

1957

The College News, 1957-10-23, Vol. 44, No. 04

Students of Bryn Mawr College

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Students of Bryn Mawr College, *The College News*, 1957-10-23, Vol. 44, No. 04 (Bryn Mawr, PA: Bryn Mawr College, 1957).

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The College News

VOL. XLIII, NO. 3

ARDMORE and BRYN MAWR, PA., WEDNESDAY, OCTOBER 23, 1957

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PRICE 20 CENTS

Haverford's President Is Inaugurated; Address Given In New Field House

On Saturday morning Hugh Borton was inaugurated as President of Haverford College in a simple ceremony on the college's campus. Representatives from 162 learned institutions including the presidents of twenty-six colleges and universities joined the Haverford faculty and Board of Managers in the academic procession which wound its way into the newly-completed Field House.

Following the Reading from the Scripture by the Rev. Andrew Mutch of Wynnewood, there was a period of silent prayer in the Quaker manner.

The Benediction was pronounced by the Rev. Frederick R. Griffin of Haverford.

In his inaugural address, Dr. Borton dwelled upon the principles laid down in "wisdom and sincerity" 125 years ago by the founders of the college. He cited Haverford's motto, translated from the Latin as "not more learned but imbued with a better learning": an educational aim as valid today as when it was first adopted. Enumerating the many problems facing higher education today: population and consequent enrollment increases as well as the difficulty of attracting "teachers of superior character and sound scholarship," he maintained that Haverford's solution to these questions should be evolved within the framework of the original aims of the founders: broad liberal arts training, emphasis on the individual student, and unswerving affirmation of moral values.

Warning of dangers to the concept of individuality involved in the process of mass-educating increasing numbers of young people, Dr. Borton cited "the pressure from all sides to conform," and the "common practice of using brand names. Large segments of society and of the world are given single labels and (anyone) who refuses to be counted with the mob is considered at best to be a misfit, at worst . . . subversive.

"We appear to be either to ignorant or too lazy to distinguish between a Venezuelan and a Brazilian, a Syrian and a Lebanese, an Indonesian and a Filipino. Our Society is fast developing into one in which the individual is made into a stereotype, if not forgotten.

"If we honestly believe in the worth of the individual, the value of his personal views, and his right to hold them, we must nurture . . . a college where the individual, not numbers, are paramount."

He pointed out that both graduate schools and executives in industry are coming to feel that the broad liberal arts training is the best preparation for later specialization. Haverford must continue to emphasize this type of program, while constantly reevaluating and adjusting to provide students with the education they will require in a changing world. Stressing also youth's need for strong moral guidance, Dr. Borton described the U. S. - Russian arms race as a "search for security through thermo-nuclear devices" and remarked, "we have come perilously close to worshipping the false god of science and to forgetting the Christian basis of our civilization and culture.

"In a world where moral values . . . are despised or ignored by part of the world and sadly neglected by the rest, this institution should

make no apologies nor hide the fact that as a denominational, Quaker college it is interested in the moral as well as the intellectual well-being of its students."

Of fundamental importance, he concluded, was belief in the worth of every individual. "If we succeed in keeping this truth before succeeding generations of Haverfordians, then we will in fact, have imbued them with a better and higher learning."

BM French Club Sponsors Lecture

The French Club commemorated the Hundredth Anniversary of the publication of Madame Bovary and Les Fleurs du Mal with a discussion by Professors B. F. Bart of Syracuse and Margaret Gilman and Mario Maurin, both of the French Department here.

Professor Bart began by explaining that Madame Bovary is alive after 100 years "because it is the successful embodiment of a new esthetic." For Flaubert this "new esthetic" consisted of superimposing classical principles on a rejuvenated Romanticism. Traditionally Romanticism is considered emotionalism unbridled by art, while Classicism is the disciplined limitation of emotion making art possible.

Flaubert, known as the Father of the French Realist school, never at any time thought of himself as a Realist. Rather he sought to create Beauty, for which Reality should never be more than a pattern.

Miss Gilman spoke next on Baudelaire's Les Fleurs du Mal. To be sure, this work marked the turning point of the French poetic movement. Realism was totally repugnant; Baudelaire aimed at suggestiveness in poetry whereas previous poets had aimed at clarity. His sense of contact with poignant human experience, his method of departing from known reality into his inner world and his range of tone all bring extreme density, never obscurity, to Baudelaire's poetry.

The program closed with a poetry reading by Mr. Maurin.

Small Committee To Study Big Six

The Undergrad Council last week appointed Jan Wolf as chairman of its newly-established Re-Evaluation Committee.

The Committee was formed to study the present Big 6 structure and to answer the following questions:

1. Is the present organizational structure (the Big 6) the best possible for Bryn Mawr's needs and interests?
 2. If it is not, what recommendations would you advance for improvements or revisions?
- April has been set as a tentative date for the Committee's report. Two persons from each class will be appointed to serve on the Committee by the Council and by Jan. A list will be posted in Taylor for anyone who is interested in working on the Committee to sign.

'59's "Speak Easily" Captures Mood of '20's, Musical Numbers Excellent; Dialogue Weaker

by Gretchen Jessap and Anna Kisselgoff



Nicholas, Clara, Tony, Louie and Max reach a crucial point in '59's "Speak Easily".

A last minute rush down the aisle and up the gangplank, four effervescent songs, two fizz-bang flappers, and the alternate whisper and shout of genteel Boston—gangster Chicago, intrigue gave a genial impression as of popping champagne corks to Act I, scene 1 of Saturday Night's Junior show, *Speak Easily*.

This cheerful mood, so swiftly and skillfully determined, proved itself as constant as good humor can sometimes be; the audience responded and had, in a sense, decided at the very beginning what it warmly declared at the end, that *Speak Easily* was indeed a success.

In part, this judgment is a passive tribute to the great benefits of a first rate opening scene; an audience once firmly gathered in, is usually reluctant to filter out, and the play once cheered is twice applauded. Thus, the Juniors saw to it that their audience gained an initial good humor quite hardy enough to survive *Speak Easily*'s later lengthy lapses into frequently fizzled dialogue, and ready to enjoy the other successful aspects of the evening.

Entertainment is the obvious (one would think) aim of every class show, and it is mainly accomplished through the usual means of acting, plot, dialogue and music. It is the rare show that excels in all of these (last year's *Pristina Perplexed* is the only example that comes to mind) and is able to constitute the complete success. But one should not think that *Speak Easily* represents a decline by general standards; less good than last year's play, it is still a definite three star improvement over previous one or two talent affairs.

The show has very actively to its credit its excellent music, its acting and the happy convolutions of its plot, all delivered at a pace swift enough to at least skip quickly by the limp lines.

Basically, *Speak Easily*'s plot was a very good one for the purpose for which it was conceived. It was essentially a spoof of an era it is now fashionable to spoof, and became a cheerful part of the the musical comedy convention of the good bad gay 1920's. This stage cliché fits most audiences like an invisible cloche, calling up a whole gay atmosphere at one feathered stroke. We should call this reaction nostalgia, if more than a few in the audience had been old enough to know first hand what they were feeling it for. Perhaps it was the feeling of reminiscence of other musicals, such as *The Boy Friend*, with which we feel '59's plot favorably, if irreverently, compares.

The tale of a prohibition-timed ship-aet rivalry between an American Society couple and a pair of gangsters over the literal acquisition of one Grand Duke (Russian) who possesses the much sought after secret of making vodka and a not-much-sought-after ballet dancing daughter, shows obvious possibilities for a comedy of *Speak Easily*'s type. It places incongruous characters in an engagingly unlikely situation (and unlikelyhood has always been a great help to comedy), and offers ample handles

Continued on Page 6, Col. 1

Carpenter Lectures On Fascinations And Difficulties Of Mycenaean Greek

Rhys Carpenter, Professor Emeritus of Classical Archaeology, delivered the first of the Horace White Memorial Lecture series on Mycenaean Greek: Decipherment Monday night in Goodhart.

Introduced by Richmond Lattimore as the "newest and oldest study" in Greek literature, the subject of Linear B or Mycenaean Greek was presented by Dr. Carpenter as a difficult and often intractable subject, which nevertheless draws scholars by its "novelty, intrinsic importance, and slow, sneaking fascination."

Although tablets inscribed with Linear B were discovered by Sir Arthur Evans around 1900, it was not until his death in 1941 that the material was made available to scholars; the publishing of these tablets and Blegen's find of similar ones at Pylos provided the impetus for scholars to attempt decipherment, and in 1952 Michel Ventris was able to produce a solution which, although not uncontested, has been substantially borne out.

In order to understand the problems confronting Ventris and the methods used in deciphering other ancient languages, Dr. Carpenter generalized that decipherment is possible if the language is known, no matter how jumbled or fantastic the signs and symbols; but, even if it is written in the Roman alphabet, it is impossible to decode an unknown language.

Carpenter to Relate Linear B's Content

Dr. Rhys Carpenter, Professor Emeritus of Classical Archaeology, will deliver the second lecture in the new series, Mycenaean Greek: A New Glimpse into the Past on Monday, October 28, at 8:30 p.m. Dr. Carpenter, retired from the faculty since 1954, returns this year as the Horace White Memorial Lecturer for 1955.

This lecture is entitled "Content"; the first in the series was on "Decipherment", while the third and final lecture will be entitled "Significance."

As examples he used the ancient Egyptian hieroglyphs and Persian cuneiform, showing that in each case there were three requirements: an idea of what kind of writing is used (Egyptian is phonetic with ideograms as semantic determinants), a knowledge of the language the symbols represent, and some initial phonetic clue, usually a proper name (in Egyptian it was Ptolemy and Cleopatra on the Rosetta stone).

To the unpracticed eye, Linear B is composed of neat rows of symbols interspersed with larger signs, which scholars guessed must be determinants for phonetic symbols. Having guessed that the language was phonetic, the next question was, "Is it alphabetic?" The answer seemed to be no, for the 87 phonetic symbols in Linear B (of the total 200, more than Continued on Page 5, Col. 1

Calendar

Thursday, October 24

4:15 p.m.—Alliance celebration of U.N. Day, Common Room.
8:30 p.m.—Dr. Pierre Leogouis, of the University of Besancon, author of book on Maevell, Donne, and Dryden, will give the Class of 1902 lecture on "Andrew Marvell." Ely Room, Wyndham.

Friday, October 25

8:00 p.m.—Lantern Night. Traditional welcome of the Freshman Class. General admission 30 cents. If rain, Saturday, October 26. Library Cloisters.

Saturday, October 26

A.A. Workday—Applebee Barn.
2:00 p.m.—The Middle Atlantic Renaissance Conference will meet at the College. Common Room. Not open to general public.

Monday, October 28

7:15 p.m.—Current Events, Mr. M. Baratz of the economics department will speak on "Are we in for a Depression." Common Room.

8:30 p.m.—The Horace White Memorial Lecture. Professor R. Carpenter's second lecture in series. Topic: "Content." Goodhart Hall.

THE COLLEGE NEWS



FOUNDED IN 1914

Published weekly during the College Year (except during Thanksgiving, Christmas and Easter holidays, and during examination weeks) in the interest of Bryn Mawr College at the Ardmore Printing Company, Ardmore, Pa., and Bryn Mawr College.

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Tradition Tarnished

Certain it is that recent discussions of the rites and practices which flourish among us at certain seasons have gone straight to every loyal heart, and that the multitudes have risen from their bridge tables and gone forth crying "Sophias" and "Pallas" into the chill autumn afternoon. Have we not ourselves felt this loyalty stirring within us and voiced it even in the same breath with which we acclaimed the new security and satisfaction with which any free-thinking individual may abhor tradition? Yet we hesitate, for still it seems that these clear Greek syllables which ring free from the tinge of lucre, free from the coercion of "required and fined" are still, as our Shakespeare has so aptly said, "leased out".

Signs, we note, have recently appeared in strategic places in the neighboring hamlet reading, "Lantern Night in the Library Cloisters of Bryn Mawr College, General Admission 60 cents." How can this be compared with the sentences in the freshman handbook which read, "This ceremony one of the most beautiful and impressive of the year is the official welcoming of the freshmen into the college." While all this beauty transpires on the grounds, above in the balcony the curiosity seekers are clinking their greasy coins into the eager hands of the ushers.

Never let it be said, however, that our idealism overcame our economy. If the villagers do come forth to observe, as once the ancient Greeks saw the orgies of Bacchus or the Elizabethans went to see the lunatics at Bedlam, and unlike the former audiences they must pay for their privilege, the profit of this unkindly practice cannot be denied; and we are told that this profit is used to defray the cost of lanterns and relieve the sophomores of some portion of the immense financial burden of their aforesaid loyalty.

This year especially, because of the size of the freshman class the cost for each sophomore is almost prohibitive; and while the need for some means of supplementary income seems apparent, it seems also that this means might be chosen more in keeping with the spirit of Lantern Night. A small fee charged equally to upperclassmen would confine our financial embarrassment within college walls; or even more, the use of the fines collected from those who, while wishing to participate in the ceremony, still cut rehearsal, seems an appropriate answer to the problem.

Room For Speculation

Sputnik's effect has indeed been great if it has been far-reaching enough to shake Bryn Mawrtys out of their famous extra-curricular apathy; campus observers have reported students atop hall roofs at 6:00 a.m., eagerly awaiting a glimpse of the Soviet space satellite.

Needless to say, Bryn Mawr student interest is only a microscopic phenomenon representative of the larger and graver concern felt by the American public and government. But instead of rejoicing over the success of man's extraordinary scientific achievement, the world is beset by fears brought on by the military and political implications of the Soviet Union's action.

Our political allies have expressed surprise that the USSR "beat us to the punch". At home, demands for investigations into our missile program and clamor for a cessation of budget cutting in the defense program have already begun.

But dollars and partisan recriminations are not going to strike at the root of the problem. Being behind in missile development does not mean our scientists are inferior to those of the USSR. But basically, we are behind, because our scientists are hampered by the restraints imposed upon them by governmental policy and by society. In contrast to the Russian scientist, highly respected in his country and actively driven to use his talents, the American scientist shies away from governmental service because of its proven political liabilities, holds a relatively unesteemed place in society, and when he is employed by the state, is restricted by discouraging governmental directives.

The fundamental problem brought out by original U.S. complacency in the face of dynamic Soviet progress can be traced in great part to the treatment of the men who, on one hand, are relied upon to bring about advances in the military-scientific realm, and on the other hand, are driven from positions in which they could most benefit the nation.

It will not be enough to "train more scientists" as the cry has now gone up. As President Keeney of Brown University has said in a speech on October 7, it is useless to try to increase efficiency if we do not leave room for speculation. Applying what we know is not enough; we must speculate and add to what we know. In order to do this, American scientists must have freedom of thought and action. Re-creating a defense budget is not enough. Prevalent attitudes are one for a change too.

From The Balcony

Look Back In Anger

John Osborne's new play, *Look Back In Anger*, is a drama of immense bitter energy generated within a void and of a fury to uproot society exhausted in a world too small for society to notice. Long before its October opening at the Lyceum Theatre in New York it had arrived by reputation in this country as a contemporary statement representative of a group of Britain's younger writers. Mr. Osborne in this characteristic is aware of a depressing futility, both social and intellectual in his generation, of a frustrated energy arising from nothingness and wasting itself by its own violence back into nothingness. As such the play may or may not affect its American audience; we may or may not find its attitude startling or imminent.

Principally, however, *Look Back In Anger* stands as a drama not of ideas or circumstance, but of character. Its force is the force of its central character Jimmy Porter (played by Kenneth Haigh), a social rebel in a tradition of his own, egoist, hater of the upper classes and most of the lower, of wealth and poverty, of organized religion, order and chaos, of tradition and all of England's past, present and future. Confined by his own inertia in an incredibly sordid attic flat, in the midlands of England, Jimmy vents his wrath on his wife Alison, a representative of the hated middle class (Mary Ure), his best friend Cliff (Alan Bates), who completes the Porters' domestic arrangements, and his wife's friend Helena Charles (Vivienne Drummond), who arrives on a visit.

So dominant is Mr. Haigh's presentation of Jimmy Porter that the action of the other char-

acters is merely in passive response to his violence. Mary Ure, as his wife exhibits a command of voice and gesture, a tired, yet acrid tonelessness that serves to intensify the strength of his role. His chum Cliff provides an excellent foil, good humored and well-meaning although an echo of Jimmy's ideas on a quieter level.

The plot, when it arises from the sensitive inter-relations of these personalities, for they are sensitive, despite the momentary clash of their life, is adequate and compelling for the space of the first act, where Alison is nearly crushed by the strain of her husband's continual raving and his bitter, thoughtless speeches. It stands almost entirely on the merits of its dialogue which is witty, vivid and creates a strong, contemporary world.

Beyond this act Mr. Osborne has resorted to a rather ordinary and contrived dramatic mechanism, involving the visit of Helena, Alison's consequent return to her own home and Helena's replacement of her as a woman compelled by Jimmy's violent and not unattractive personality. Significantly, however the play moves in a circle, and Alison returns to discover her only escape from that life is an escape back into it. There is neither resolution nor conclusion.

As a vehicle of rebellious ideas, or an innovation in stagecraft, *Look Back In Anger* seems an isolated play. It is complete by itself, in that it points to nothing further, no development other than that which it represents; its hope or despair have no other than a dramatic purpose, but for that purpose, as an entity unto itself the play is a brilliant and arresting production.

1917...

The My-how-things-change-(but not always) Department.
From the College News, October 17, 1917:

"Writing The Orals—Ha! Ha! Ha! Seniors Sing and Cheer Before One Hour Test. Committee of Three Still Busy Correcting Papers.

Ten minutes of untrammelled oral singing greeted the Senior French Examiners last Saturday morning in Taylor before the examination. Sixty-one Seniors took the examination, which lasted an hour.

To the tune of "Brighten The Corner Where You Are," the revival hymn made famous by "Billy" Sunday, 1918 set the first "written oral" song, "Writing The Orals, Ha, Ha, Ha!", which they gave for the first time Friday night in Pembroke at the oral singing.

We feel "brighter" already.
From the College News, October 24, 1917:

"Forty-nine Take First German Oral."

Only forty-nine Seniors out of some sixty-eight were entitled to take the first German Examination which came last Saturday. One hour was allowed for the translation of two pages.

You left out "Entitled To Take The Orals, Ha, Ha, Ha!"

"Banner Show A Vaudeville Featuring Togaed Comedians.

Contrary to the slogan at the head of their program, "the banner's all right, the show's rotten," the Juniors showed themselves very good two-a-day artists and presented an adequate bill last Saturday night. From the trained seals at the beginning to the ingenious introduction of the banner waved to save 1921 from the oncoming

train, every line in the rather crude humor was greeted with shouts of laughter."

Must have been a good-humored bunch in those days.

"Predicts Air Raid on U. S. Coast; Dr. Gray Lectures on Current Events.

Dr. Gray delivered the first of his talks on current events to a full Chapel Monday evening. The Germans are planning an airplane raid on the American coast cities in the next six months, he declared. The United States will have to build ten times as many aircraft as she is turning out now, if she is to equal the German production."

Ho hum.
"Government Has Women Sleuths, Most Valued Detective in Washington.

A future occupation for Bryn Mawr's tireless "sleuth-hounds" (sic) is suggested by an article in the last *Literary Digest*. The most valuable detective on the Washington force is a woman. Officially known as Mrs. Ida V. Farling, of whose importance to the Government police authorities think so much that they will not allow her to be photographed without a mask. Her duties include spy work, investigation of the disorderly element of the capital, and, although she is herself a suffragist, the repression of militant demonstrations in Washington.

Mrs. Farling, who is stronger and more agile than the average man, attributes her unusual physical qualifications to systematic exercises and outdoor life. She carries a revolver in her reticule, and is a dead shot."

My middle name is Victoria.

Letter to the Editor
Traditions' Future
Scanned by Reader

To the Editor:

Last week the Undergraduate Association defined its position on traditions with special reference to Lantern Night. This definition was a necessary step. In the past students were allowed to refrain from participation in college traditions, but many were unaware of this fact and felt compelled to participate.

One wonders what the repercussions of the policy will be. There are two possible results: either traditions will be supported more strongly than in the past, or they will disintegrate. They will be more strongly supported because, if as the Undergraduate Association assumes, students are really interested in them, the disaffected will be separated from the supporters. The other possibility, that of disintegration, seems more likely, however. Now that coercion had been diminished, even those mildly interested people will be more apt to cease taking part in them. The explanation is that traditions like Lantern Night which require weeks of rehearsal lack spontaneity and vitality. If certain traditions are no longer enjoyable to most people, then either they should be retained for the few who will voluntarily take part in them, or they should be replaced by more vital institutions.

Ann Lackritz '68

Editor's Note: Actually it was the Undergrad Council, not association, that defined its position.

Two More Days



Chapel

This Sunday's chapel speaker will be the Reverend Mr. William T. Warren of the Church of the Incarnation at Morrisville, Pennsylvania. Reverend Warren was a 1943 graduate of Haverford and has taken graduate work at Virginia Theological Seminary, from which he received his BD degree, and at General Seminary in New York City. Prior to his eleven years at the Church of the Incarnation, Reverend Warren served for a short time as Assistant Rector of St. Mary's Church in Ardmore.

His topic for this Sunday is "Am I Free?"

Engagements

Martha Weil ex-'60 to Arthur Whittall.

Marna Press ex-'58 to Arthur L. Dann.

Alexandra Quandt '57 to Fred C. Aldridge, Jr.

Jrina Hrasilova to Edward H. Emerson, III.

Arthur P. Dudden

Alliance Debates Political Attitudes

Congratulations to the new Freshman Hall Reps to Alliance! The as-yet incomplete list is as follows:

Pam E.—Bonnie Bonnett
East House—Kathy Livezey
Denbigh—B. J. Baker
Radnor—Gloria Cummings
Rhoads—Bobbie Sue Hood
Hanna Woods

This does not mean, however, that other students are excluded from the Thursday board meetings. All students who come are welcomed and given an active, voting role in the Alliance.

The Alliance meeting on Oct. 17 was one of the liveliest to date. After dispatching the necessary business, the floor was opened—as is customary—to discussion of the weekly topic, Conservatism among the American College Students. The conversation rapidly evolved into a heated debate on the extent to which socialist ideas have penetrated the Republican doctrine. Personal opinions were more than a little bit provoked by this approach. It was the type of meeting and discussion the Alliance is trying to encourage this year.

I.R.C. (International Relations Club) has announced plans to send delegates to a conference on Russia at Loyola College in Baltimore. The Alliance voted to meet transportation costs. An exciting plan has also been worked out to unite the Bryn Mawr, Swarthmore, and Haverford political organizations. This means that the three colleges will co-operate on publicity, speakers, and transportation. Through working together, each will be able to offer more opportunities to the students.

Maurice Rosenblatt, a well known lobbyist, will soon speak at Bryn Mawr. His topic, the "Impact of the Little Rock Crisis on the Party Structure of the United States," is very timely.

There was no current events lecture on Oct. 21. Dr. Baratz of the Economics Department will speak on Monday, Oct. 28.

Dancers Perform A Short Program

If the dance club's performance in Skinner Workshop on Saturday at 2:30 p.m. is a glimpse of what that group can do when it has weeks instead of days and hours to create and rehearse, then a major production on their part is well worth encouraging.

Whipped up for the junior weekend activities, the program offered variety if brevity.

The first number was "A Dancer's Workshop," danced to the score of "Man with a Golden Arm." It consisted of (a) exercises in place and (b) development of movement in space with walk, focus, change of direction, level and tempo. Participants were Jeannette Paul, Linda Luckman, Loretta Stern, Marisa Gori, Sue Band, Sara White, Sara Bosworth, Millicent Dudden, Bobbi Hart, Caroline Franco, and Leora Luders.

Bobbi Hart and Caroline Franco then performed a pas de deux to music from "Le Sacre du Sauvage."

Melodee Siegel gave her interpretation of "Chicago," Carl Sandburg's poem which was read by Leora Luders.

Contrasting with the modern dance dominating the rest of the program was Linda Luckman's performance of the waltz from the ballet "Coppelia." Leora Luders'

'59's Show, Prom, and Open Houses Included in Junior Weekend Agenda

In spite of the flu, Friday's rain and other seemingly discouraging factors, Junior Weekend took a socially successful course.

Speak Easily opened Friday night to a large audience. (This may account for the comparatively small one Saturday). Open House at East House followed. Under the direction of Cathy Lucas, this event took place in a "speakeasy" mood, complete with barred doors and back entrances.

Saturday afternoon, Lora Luders directed the Dance Club presentation. A jazz concert by the Purple Knights Quintet from Williams College that put the untuned piano in Skinner to shame, followed.

Bottles, pink elephants and champagne bubbles set the scene while the Quintet provided the mood for the Juniors' "Prohibition Prom" in the gym. A few souls donned flappers and froufrou and charlestoned with gay abandon to everything from "Night Train" to "Blue Moon."

Entertainment was provided by

original rendition of the theme of "Indecision" danced to Debussy's "General Levine" closed the performance.

the Octangle and two members of the cast of *Speak Easily*—Janine Gilbert and Margery Tinkham—who repeated their "Golddigging Song" from the show.

Atmosphere seemed to be the byword (or password) in Rock after the prom, transformed into a Japanese lanterned "Paradise" with mood music and fringed doorways.

Events in Philadelphia

THEATRE

Shubert: *Rumple*, Phillips-Reardon-Schweikert musical with Eddie Foy, Gretchen Wyler and Stephen Douglas, opened Monday.

Walnut: *The Square Root of Wonderful*, Carson McCullers, romantic play with Anne Baxter, Jean Dixon, Phillip Abbot, William Smithers.

Forrest: *Fair Game*, Sam Locke comedy with Sam Levene, Ellen MacRae, Robert Webber.

ACADEMY OF MUSIC

Philadelphia Orchestra: Eugene Ormandy conducting, Friday afternoon and Saturday evening; Monday, October 28 — Eugene Istomin, pianist with the orchestra.

Boris Christoff: Bulgarian Basso in a concert, October 29. Philadelphia Orchestra Student Concert: Ormandy conducting; Maria Tallchief and Andre Eglevsky, ballet dancers, October 30.

MOVIES

Bela: *Escapade*, British comedy—drama with Alistair Sim, John Mills. Goldman: *The Devil's Hairpin*—drama with Cornel Wilde and Jean Wallace.

World: *Passionate Summer*—French drama on a goat farm with Raf Vallone, Magali Noel, Madeleine Robinson.

Stanton: *The Miracle of Marcelino*—Spanish legend starring Pablito Calve.

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Bryn Mawr, Pa.



Dr. Carpenter in May 1955 at Bryn Mawr

Dr. Rhys Carpenter

Continued from Page 1

half are determinants) would number far more than any known alphabet, ancient or modern. The decision that the symbols are phonetic but not alphabetic led to one conclusion: they must represent syllables. But again a problem was raised: are the syllables open (ending with a vowel) or closed (ending with a consonant)? From a study of signs which could begin or end words, but which never occurred in the middle, and which therefore must represent single vowels (for vowels in the middle of words would always be attached to a consonant to form a syllable), Ventris determined that Linear B's words began with single vowels and that therefore the language was open syllabic (as divided in A-the-na opposed to

Ath-en-a).

The next guess was that this language, if similar to Greek, must be highly inflected; and from determinants it was possible to tell whether the endings were feminine (a) or masculine (o). From this point it was possible for Ventris to make a "grid" of the various feminine endings which must involve (a) with different consonants attached and a similar list for the masculine o endings. Thus, by this laborious process, he had completed a grid for almost all the symbols by February, 1952, without being able to read a word of the writing. But finally the break came: he was able to identify the place name, Knossos, and from it other names, until by June of the same year he was able to announce that Linear B was deciphered.

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Censorship Survey

Continued from Page 3

trustees and large contributors to the college; criticism of rival colleges; disciplinary committee action; student govt.)

Do you think the institution has a right to make major policy decisions for the campus newspaper?

No 186
Yes 52
Yes and no 5

If "yes," why?

Public relations 33
University's general responsibility for all students 26
Possible lack of student judgment 21
University is publisher or owner 20
University desires a fair amount of objectivity on controversial issues 11
It is a state college 9

Does the university administration or faculty ever insist that the editor NOT print a particular item?

Never 145
Seldom 81
Frequently 11

Does the university administration or faculty ever insist that the editor print a particular item?

Never 140
Seldom 85
Frequently 15

If frequently or seldom, what kind of item?

News item 77
Announcements or official notices 12
Special column 11
Editorial 7

Administrative statement in answer to previous criticism 3
Article by guest editor 2
(One reply each: guest speaker text; administrative quotations)

about school supporters, administrative policy statements; centennial copy; corrections.)

William L. Savage Selected To Head Parents Committee

Mr. William L. Savage, New York publisher, has been named chairman of the Parents Committee of Bryn Mawr College, it was announced yesterday by Miss Katharine E. McBride, president of Bryn Mawr.

Mr. Savage, who lives in Morristown, New Jersey, will head an advisory group of parents of undergraduates and alumnae for the annual giving program of the college. He succeeds Mr. Lewis N. Lukens, Jr., of Philadelphia, who has been chairman for the past three years.

Mr. Savage is secretary and a director of Charles Scribner's Sons, publishers, and is also head of the Religious Literature Department of the publishing house. He is a graduate of Princeton University with the class of 1920.

He has one son and two daughters, one of whom, Mrs. T. Guthrie Speers, Jr., is a graduate of Bryn Mawr. Mr. Savage's wife, the late Serena Hand Savage, was also an alumna and a former president of the Alumnae Association.

Alumnae Weekend Will Be Nov. 2-3

Bryn Mawr's Alumnae Weekend this semester, November 2 and 3, will coincide with official laying of the new science building's cornerstone on November 2. The cornerstone ceremonies for the new Biology Building will be held at 2:00 p.m.

Significantly, it is the biology department that has been chosen as one of the two departments presenting a program of speakers for the alumnae.

On Saturday, November 2, at 2:30 in Park Hall, the biology department, obviously adept in alliterizing titles will present: "Food for Onions" by Dr. M. Gardiner; "Microbial Mutineers" by Dr. E. Bliss; "Mice on Mountains" by Dr. L. J. Berry; "Designs in Development" by Dr. J. Oppenheimer; "Protozoan Proselytes" by Dr. R. Conner. The general title for the lectures is "Specialized Research in Biology." In recognition of the Biology Department's research, the College received a generous grant from the National Institutes of Health.

On Saturday morning in the Music Room, Goodhart, following registration and a welcome address, the History of Art Department will present Dr. J. Sloane speaking on "Art, Education and Bryn Mawr"; Dr. A. Soper on "Orientalia"; Dr. Richard Bernheimer on "Hades, Gothic, and Opera"; Mr. Fritz Janschka on "The Resident Artist." At 8:30 p.m. Dr. Donald G. Wing, Yale University Associate Librarian will speak on "Friends of the Library from a Librarian's Point of View."

Princeton Chaplain To Speak at BMC

Thursday evening, October 31, Robert P. Montgomery, chaplain at Princeton, will speak in the Common Room at 8:30 on "Religion and Psychiatry." He will eat in one of the halls. Anyone who would like to have dinner with him may sign up on a list that will be posted in Taylor.

BRYN MAWR COLLEGE INN

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Afternoon Tea 3:30-5:00 P.M.
Dinner 5:30-7:30 P.M.
Sunday Dinner 12:00-7:30 P.M.

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Junior Show

Continued from Page 1

for the action of the play to seize upon.

This feat was wonderfully accomplished with the music of the show, which both entertained and suited the action to a pin stripe. "The H.M.S. Liverpool," "Golddigging Song," "Rub Him Out," "I Can See It Now"—they were all fine and so were the rest. We personally emphatically belong to the more good music the merrier school of musical comedy.

The visual effects of the production were also good, at least in the first and last acts, where tableaux-like qualities of colorful sets, costumes and excellent blocking did their helpful best to please.

This brings us to, on the one hand, the acting, and alas on the other, the script. It may be plainly said that the acting of a few characters saved the performance itself, when the dialogue nearly sank it. The lines were the main defect of the show; it is remarkable that the Juniors succeeded as well as they did, despite this large stumbling block—the almost total lack of real cleverness and wit in the dialogue.

Acting as a counterbalance to this were the various factors mentioned before (music, pace, sets, plot), together with the generally competent, and in some cases excellent acting. But these were not enough to rescue the script from some dull spots, beyond the hope of mortal actor to save. This was instanced especially in the middle parts of the show, and also in the treatment of certain characters, who were intended to be humorous and stereotypes, but who turned out to be mainly the latter. It is possible, although difficult, to assemble rather vacuous or stock remarks in such a way that they make an amusing whole. Concentration, selectivity, and verbal contrasts markedly assist this process.

This is not to say that none of the production was clever. On the contrary, a certain vivacious sophistication in working out its other

aspects was clearly evident. But because of the disappointing lack of consistency in the show's standards, because its positive aspects led to "great expectations" on the part of the audience, the show's flat moments were more glaringly apparent than if they had been set against scenes which had not been as good. So one waited and waited for something really clever to be said by someone, and yet nothing ever was. This was particularly conspicuous in speeches by Nicholas, the Fitzgeralds, Sonia, and the Mo'ie Producer; in other words, most of the time. Compared with the dialogue of last year's Junior show, and the comparison is inescapable for those who have seen both, the lines in *Speak Easily* seemed occasionally amusing but usually obvious, and unable to keep up with the general mood of the play. The few exceptions here, were the lines spoken by the two gold-diggers, Peaches and Bubbles (upon whom one could wish at least a celluloid immortality), and sometimes by Max and Louie, the gangsters.

Yet again, if one looks into why this foursome was so hilarious, credit must go rather to their songs and their superior comic acting, than to what they had to say. There is always room for gesture, ad lib, the funny expression, in this sort of informal comedy, room for the something extra that casually underscores a thought or wryly reveals a situation, the something extra that a good trouper can usually give. The quartet's ability to make the most of the material they had, made them the mainstay of the show.

However, amidst all the complaints on script, one large sigh of relief and vote of thanks goes to the non-college-topical plot, and to the almost completely sparing hand used on the ancient collection of Bryn Mawr, or College, "jokes" that usually seems to lurk somewhere nearby the class inkwells, when another show is begun.

As far as estimates of the individual performances are con-

cerned, there can be mainly praised for members of the cast.

However, some of the roles were too limited to let the actor really make the best of his situation in the same way as for instance, Max and Louie could, an example here was the part of Tony Fitzgerald. One often wishes that Tony, as stock character as he was supposed to be, would come up with a flatness of a less amorphous type. Yet Alice Todd was convincing in her part and sang extraordinarily well in her "I can See it Now" number.

Sonia's and Clara's roles presented the same problem, with the lack of good dialogue hampering the performance. However, Miss Winsor (Clara) was very attractive in a role that unfortunately left her with little to say and Faith Kessel played her part as the Russian ballerina suitably, accent and all. Helen Birnbaum, as the vodka-making Russian, had one of the most difficult roles in the show; besides having to retain a foreign accent throughout the performance, she had to impersonate a colorful character and again cope with the inadequacies of the dialogue. Miss Birnbaum handled her part very well, and although her frequent jumping around may have caused the audience some nervousity, it was a correct element within her characterization. Such enthusiasm was appropriate. Sandy Scott as the movie producer was adequate but had a role that was least enjoyed, perhaps because the script's satire on the hackneyed producer-starlet theme did not quite come off.

But again the showstoppers of the evening were very definitely a quartet of old dy characters. Sue Gold and Blair Dissette were incredibly and uninhibitedly convincing as the pair of gangsters and Janine Gilbert and Margery Tinkham were something quite special as the nasal-voiced blondes from Brooklyn. "The Golddigging Song" and "Rub Him Out" by Max and Louie were perhaps the most successful musical numbers in the production. Vive the underworld.

The rest of the cast was above average in respect to other shows' choruses. The minor characters

were good, among them, Bette Haney and Jan Aschenbrenner sang extremely well—and the performance of the cast was marked by a remarkable sense of the ensemble. Never once did any chorus members' attention apparently wander for all the fact that she might have been in a back corner. The cast members always struck an appropriate stylized pose, usually with a perfect facial expression.

The musical aspect of the show was definitely one of its happiest features, if not its backbone. Whatever inadequacy existed at times in the dialogue, it did not extend to the lyrics. The songs were full of the '20's flavor. Ranging from the rousing "Speak Easily of Success" to a torch song, "Velvet Dreams, the tunes were very catchy and entertaining. Angelyn Winchuck, composer of all the music as well as pianist and one of the librettists, is to be commended for her major part in creating *Speak Easily's* sparkling mood.

The inevitable kick chorus made its appearance in this junior show as it has in others, and why not? The idea behind the chorus number this year was an appealing one—"Charleston Precision," and although perhaps there was more Charleston than precision, the gym-suited flappers were as welcome as always.

Sally Powers had the always difficult job of director. Whatever has been said about the production, credit must go to Miss Powers for her envisionment of the show as being one of the definite type and for seeing that this type's flavor could successfully come across to the audience.

Altogether, *Speak Easily* offers standing proof (or possibly sproof) that half a loaf is better than none, that a musical comedy is as good as its music and its comics, and that the play's the thing and the show must go on in two weeks, that a table can stand on three legs and a makeshift hope; and thereby hangs a tale.

Grad Exams

The Graduate Record Examinations, required of applicants for admission to a number of graduate schools, will be administered at examination centers throughout the country four times in the coming year. Educational Testing Service has announced. During 1956-57 more than 12,000 students took the GRE in partial fulfillment of admission requirements of graduate schools which prescribed it.

This fall candidates may take the GRE on Saturday, November 16. In 1958, the dates are January 18, April 26, and July 12. ETS advises each applicant to inquire of the graduate school of his choice which of the examinations he should take and on which dates. Applicants for graduate school fellowships should ordinarily take the designated examinations in the fall administration.

The GRE tests offered in these nationwide programs include a test of general scholastic ability and advance level tests of achievement in sixteen different subject matter fields. According to ETS, candidates are permitted to take the Aptitude Test and/or one of the Advanced Tests.

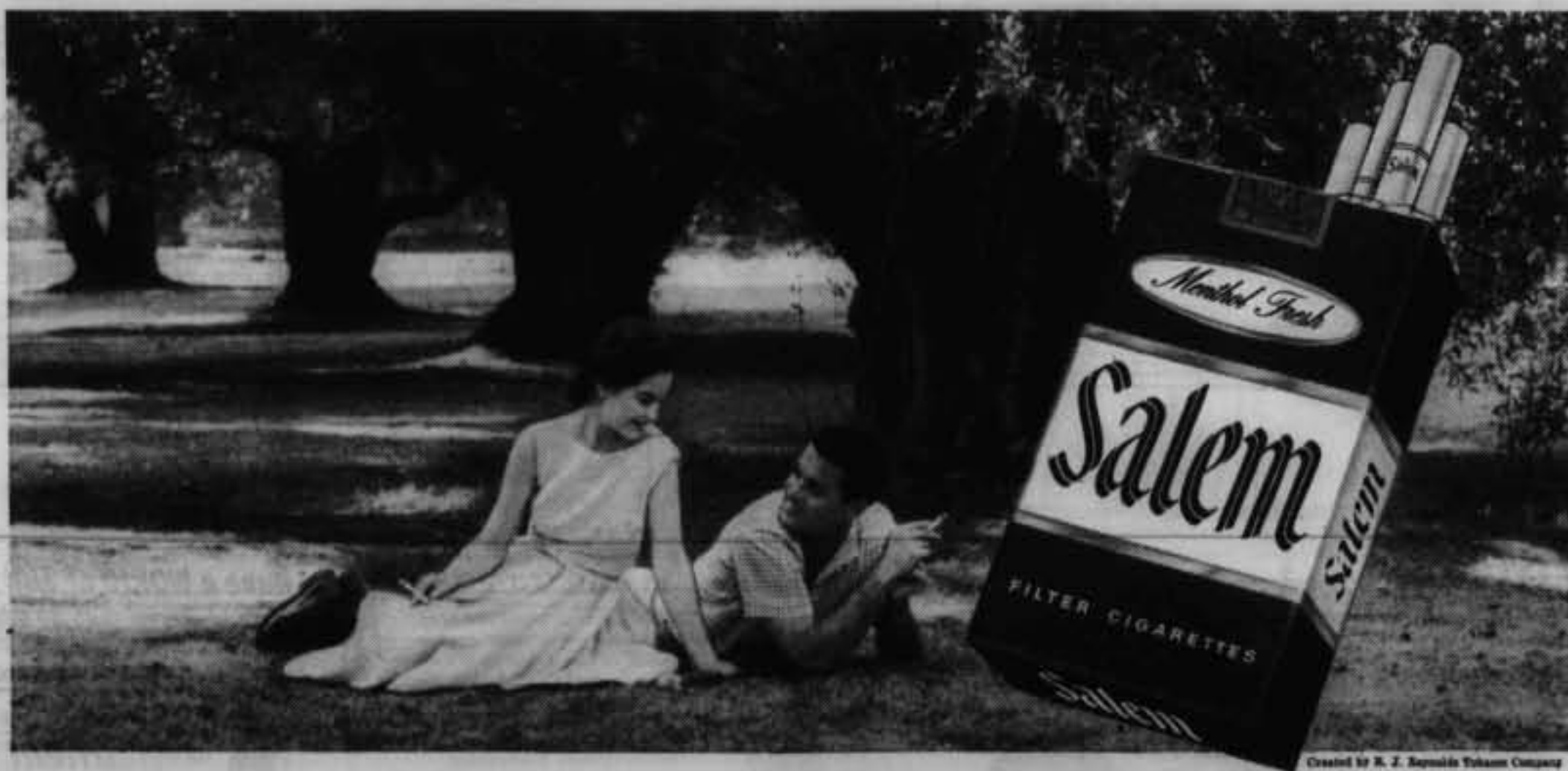
A Bulletin of Information provides details of registration and administration as well as sample questions, and may be obtained from college advisers or directly from Educational Testing Service, 20 Nassau Street, Princeton, New Jersey.

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